



GATCOMB'S MUSICAL GAZETTE

DEVOTED TO THE INTERESTS OF BANJO, MANDOLIN AND GUITAR.

VOL. IX. No. 11.

JULY, 1888.

Single Copy 10 Cents.
One Dollar a Year.



THE GACHELLS.

THE X RAYS.

ARE ROTTEN GIN RAYS OR ANY OTHER "WAYS."

Roentgen, Hydrogen, Oxygen, Holland Gin.

What's the difference if we get the rays.

It's the newest thing around,

Take it now, it's on the bound,

Grab it, it's the new thing always pays.

It turns the heart to outward gaze

Does this wonderful X rays,

It can tell your inward thought

If you're "sold" or to be bought.

Seaten it, hold it, close your heart,

Make its secrets then impart,

And you'll find then everybody's ways.

If a pupil comes to you,

Says there are two lessons due

Get your rays in perpendicular light,

Tell him he is surely wrong,

Let him sing another song,

Have him call again some other night.

When a new one comes to see

What your prices they may be,

Get your rays and flash him through, and

through,

See if he is musical

Or inclined to be quite dull,

Then you'll know just what you ought to do.

See if he is honest, bright,

Tell that by your flashing light,

See if he has music in his soul;

If the rays be surely true

You can tell just what to do,

Tax him then, and make him pay the toll.

If the rays could only tell

Pupils that will "pan out" well,

Then we'd hail it as a source of joy;

Then we'd know it is some good,

And we'd know well if we could

Make a musician out of a boy.

We would know then if they'd pay,

For their lessons every day;

Even though they came but once a week.

We could see him as he is,

Know if he meant really "biz,"

Certain then he'd come each time and pay.

Let us hope the time will come,

When each and all and every one

Will bear the search-light of all earthly rays;

Then we'll have no lingering doubt,

But all things will come about

And then we'll not "have seen better days."

Yours for fun,

W. F. BACON.

STORY OF THE BANJO.

(CONTINUED.)

A visit to the musical instrument department of the Metropolitan Museum of Art in Central Park will amply repay one, and furnish wide scope for investigation and deduction. It is recorded in song, mayhap it was inspired, that the banjo is as old as the Ark. One verse runs somewhat after this fashion:

Now he sent out a dove to look for dry land;
An' de dove he come back wid a banjo in his hand;
He picked up de banjo an' played dis yer tune,
An' all of de animals dey fell down in a swoon.

Be its antiquity and parentage what they may, the banjo appeared among the negroes in the United States with a neck, handle, or finger-board affixed to a gourd, and is said to have originally had but three strings; a fourth one subsequently appeared. The head was made of the skin of animals or snakes and was tacked to or stuck on the gourd.

It remained for "Joe" Sweeney to add a fifth string to the banjo, and though any number of strings have since been at times essayed, the orthodox instrument of to-day still holds to Sweeney's arithmetic. There is some doubt as to whether it was the fifth string (known as the "melody" or "chanterelle," or the fourth (known as the "bass") that was adopted by "Joe," but more probably the bass, because the other strings as tuned, give the intervals do, mi, sol, do of the octave, and the need of the addition of a lower or Bass sound would naturally have occurred to one musically inclined and seeking to improve the instrument.

It is generally current in banjo lore that "Joe" Sweeney, or "Old Band Joe," as he was called among the negroes (some say the name banjo came from a corruption of this title) was born near Appomattox Court House, in Virginia; and that his cognomen was acquired by his forming a sort of musical band among the slaves, and from whom he derived many quaint and characteristic ideas, which he applied to his songs and music on the banjo. He made the first departure from the old gourd instrument by using a section of cheese box for a rim, covering this with a head of skin. The innovation was regarded as one of the marked curiosities of the times.

Negro minstrelsy was of gradual growth, and though the banjo has always been closely associated therewith, there seems to be no evidence that either Thomas D. Rice (the original Jim Crow), or such pioneers as Edwin Forrest, Edwin Booth, Barney Williams, George Holland, or Joseph Jefferson—though in their earliest historic days they appeared in burnt cork—ever invoked the tuneful and enlivening aid of the banjo in their delineation of negro character, or were players of the instrument.

The first regularly organized band of minstrels in the world was styled "The Virginia Minstrels," and contained four members—quite a contrast to the many now incorporated in Primrose and West's company! "Dan" Emmett, Frank Brower, "Dick" Pelham, and "Billy" Whitlock were its component parts; the latter being a banjo player of no special proficiency. "Dan" Emmett was quite a performer on both the violin and banjo, his early training having been in dance music of the reel, jig, and hornpipe order. Among the best known of his many popular songs are "Old Dan Tucker," "Jordan Am a Hard Road to Trabble," "Whose Foot Am Dat a-Burnin'?" and "Dixie," which was written

for Bryant's Minstrels when they were at Mechanics' Hall, 473 Broadway, and of which company "Dan" Emmett was a member, and one of the public's most deserving favorites. It is pleasant to record that he is peacefully enjoying his declining years in a pretty Ohio village. In old times there came upon the scene one "Phil" J. Rice, who made himself notable by sawing in two a bushel measure, of which he constructed himself a banjo, to whose accompaniment he sang about the same songs as did "Dan" Emmett. At this time, too, was "Charley" Jenkins of Philadelphia, of whom "Billy" Birch speaks as "a great song singer," and who "did the 'Merry Month of May' in great shape," with the banjo for his orchestra, and immortalized himself by his superior rendering of "Old Jesse, the Fine Old Colored Gentleman."

A bit later on "Dad" Lull appeared as a banjo player; he hailed from Rochester, N. Y., and was well known to the public and the profession, both from his comicalities and his hunched back. His most notable songs were "Rise, Old Napper, and Ketch Him by the Wool," and "My Old Dad," the latter being a banjo song of great celebrity in its time, and which has endured to the present day. The air of this is incorporated in the ever-popular "Patrol Comique," so familiar to singing and whistling small boys, and done every hour in the day by the "Organs in our streets."

At this point the banjo makes great strides into public notice and favor through the proficiency of "Tom" Briggs and those of his class. He was the first to play the "Bell Chimes," swinging his banjo from side to side in front of him, while holding the instrument between his thumb and forefinger by the neck, near the nut. His rendition of "Home, Sweet Home" was considered marvellous in his time, and in his repertory was the imitation of a horse race, a runaway and smashup on Broadway, that highway being then a favorite place for speeding horses. Briggs was a big, fine-looking fellow, and always stood up when playing the banjo on the stage. He was the first to use a "thimble," or plectrum, upon his forefinger when performing certain pieces. He was closely followed in his lines by "Hi" ("Hipe") Rumsey, who, besides being a large man like Briggs, also stood when playing. One of Rumsey's specialties was an elaborate rendering of the "Arkansas Traveller." He was likewise a wonderful drummer.

Among the contestants for musical honors in those days was "Pic" Butler, made famous by his banjo song, "Picayune Butler's coming to Town," and by his skill as a "Stroke" player.

Nearly every one familiar with the banjo has heard the "Spanish Fandango." This air was brought into public notice by "Popsey" Keenan, who had been South either for pleasure or professionally, and returned with this tune, which he played

Ever true it is that the unattainable principle in the ideal art of playing the banjo is synonymous with that principle in its reference to all music—a principle which only reflects in the most vaguely approximate sense the entrancing perfection hidden in all the harmonies that are ethereal

All banjo compositions that win popular applause, are significant of having touched the popular heart.

May all Americans regard their musical education as unfinished, unless they could make the banjo ring with the melodies of old-time and to-day!

Too much of an imperturbable manner in playing the banjo under general circumstances is in contrast with too much nervousness under exceptional circumstances.

Cupid can use banjo strings on his bow with such success that his shafts in their musical flight rarely miss a heart.

The fire of true banjo genius *Glynn* is with fascinating effects the versatilities of the strings.

The halcyon days in a professional banjo player's life are those in which his notes are exchanged for gold.

The banjo is like the name of a pretty girl because it has Grace notes.

It is like a house when it is a flat.

He can *Hall* in the greenbacks with his negro comicalities and his stroke playing with the thimble.

To be *Gazette*d by Mr. Gatcomb is always a compliment to banjoists.

A banjo player's pulls on the strings are musical, those of a politician are not.

A ball enthusiast in playing the banjo should not in his runs lose his bass.

An echo carries sound, so does the banjo.

The banjo might lose its neck as well as a bottle.

Field music has a drum, so has the banjo.

The scales held by the figure of Justice are balanced, but those played on the banjo vary in sound effects.

What two names does the word "Banjo" spell?

A pet dog can be stroked, and also the banjo.

The guise of Dives and the mask of Momus, often cause tears and laughter in banjo music.

The banjo strikes a high C in a different sense from a ship.

Great banjoists in *Eng-LAN-d SING* his praise as America's original banjo composer.

Why is a work basket like the banjo?

The banjo has its notes as well as a bank. It is like a watch because its time must be correct.

As faces have expression, so has banjo music.

The banjo has a bridge—so has a river. It also has a head—so has a cent.

The pretty fingers of a pretty girl are shown to great advantage in playing the harmonics on the banjo.

Milliners have styles, so has the banjo.

In having keys the banjo is like a lock.

A beautiful girl is never so adorable as when she adds to the witchery of her charms the enchantment of her skill on the banjo.

Let the fact **B** stated that **GreAT** banjo genius **COMB**ines originality of thought

with comprehensive knowledge of the instrument.

The banjo may be like the Alphabet because its strings are known by five letters.

And now, will some dear, sweet, pretty maid tell me why the banjo is like her doll's apron?

The interests of the banjo demand that a national organization of banjoists should not be deferred to future effort.

JESSIE DELANE.



Clark H. Jones, the noted guitarist, and Mrs. Jones, are in London. He wrote the *GAZETTE* under date of June 12, a fortnight after their arrival, saying they have been enjoying themselves "seeing the sights" of the great English metropolis, since their arrival. He has already played before the Grosvenor Club, one of the swell clubs of the city and which includes the elite of the English capital. Mr. Jones is also a skilled player of the banjo and proficient also on the banjeaurine. He will add new laurels in England to his reputation.

Mr. George Barker, who is one of Boston's well-known banjo players, instructors and publishers, says business of late has had quite an impetus with him. George has become quite a cyclist and thinks this form of recreation most fascinating and healthful.

Mr. L. B. Gatcomb of the L. B. Gatcomb Co. took a day off from arduous business labors last Tuesday in attendance on the grand picnic of Maine people living in Boston and vicinity at Downer's Landing. He has a high respect for the state of his birth.

W. F. Bacon of 89 Court Street, has been improving his spare time of late, as business in banjo instruction has begun to fall off for the summer, by an increase of work in arrangements for the entertainments he will give under the auspices of the Hub Amusement Bureau, of which he is the proprietor.

Walter Jacobs says that though he can stand all the business coming his way he has no fault to find with the record of the past year.

Stephen Shepard of Patterson, N. J., advertises a number of choice concert solos for the banjo in another column.

The "Elks Carnival March" by J. H. Bell is proving a popular two-step. It is published by Olin Bell, Lawrence, Kan. See also the latter's ad. on page 15.

Mr. and Mrs. H. F. Meyers are having a good run of business at their mandolin and guitar studio, 2208 Washington Ave., St. Louis, whither they recently moved from Chicago.

Do not forget the latest hit, "L. A. W. March," by Vess L. Ossman, for banjo and piano, published by the L. B. Gatcomb Co. Price 50 cents.

Arling Shaeffer's mandolin club and Mays and Hunter were leading features at the Schiller Theatre, Chicago, Thursday evening, June 18.

W. E. Stratton, Lowell's popular banjo teacher, is spending a few weeks in well-earned rest at the noted summer resort, Colorado Springs. He has had a busy season as usual and anticipates an even better one next year.

Mr. R. D. Cushing, mandolin soloist of Pithburg, was a recent visitor at the *GAZETTE* office. He reports things flourishing with him.

William G. Hanson of Starksboro, Vt., is well-known among the banjo teachers of the Green Mountain State. He is associated with L. J. Page of Burlington, who is a large music dealer of that section. Mr. H. says the Lansing Banjo is building up a reputation all through his section.

Mr. John E. McKenna was in Boston recently looking up additional talent for E. M. Hall's new show for which he is the advance agent. Mr. McKenna is a St. Paul boy, in which city he has been well known as a banjo instructor. He says that the show he is now arranging for will be one of the best on the road. It will include a troupe of twenty or more, the make-up of which is somewhat uncertain at this writing. It will be known as "E. M. Hall's Matchless Minstrels," and will tour the principal cities and towns of Maine, the British Provinces and the Northwest. Mr. Donnelly retires about July 1 and the new organization immediately succeeded it.

E. M. Hall and Donnelly's Minstrels have been making a tremendous hit on their Maine tour, playing to large audiences all along their route. Their dates for the latter part of June were: North Berwick, June 25; South Berwick, 26th inst.; Somersworth 27th; Biddeford 29th; Bath 30th; Damariscotta July 1; Vinalhaven July 2; Camden July 3; and Rockland July 4.

Prof. Wm. Sullivan of Montreal, the well-known banjoist, will again be found for the summer season at Hotel Roberval, Lake St. Johns, as leader of its orchestra. Prof. S. ranks high as a violinist.

Mr. Samuel Adelstein, one of America's best known mandolinists, is at his San Francisco home after a year's absence in various parts of the globe.

The *Cadenza* for May-June is an exceptionally good number, which is saying considerable. Its first page cut is an excellent one of the DeLano Guitar, Banjo and Mandolin Club of Los Angeles, and it also has a double page supplement cut of the Harwood Mandolin and Guitar Club also of Los Angeles.

Mr. Joe Riley of the L. B. Gatcomb Co. will spend his vacation at North Grafton, camping out with some friends. Joe will take his banjo along, on which he is getting to be quite proficient.

Miss Euleta Symonds, a gifted young violinist and banjoist, who has been a pupil of Mr. A. A. Babb on the latter instrument for about five years, and who was about to enter a normal course in music, died recently in Berlin from the grip. She was the only child of J. H. Symonds, receiving teller of the Second National Bank in Boston, and has been in Berlin with her mother since October. Her father had just been granted two months' leave of absence, which he purposed to enjoy in a tour upon the Continent with his wife and daughter, and was soon to take his departure when the news was received of the latter's death.

The Heinline Concert Co. of Easton, Pa., Prof. Charles E. Heinline director, is a first-class organization, and one for which there has been a large demand. Prof. Heinline is himself a fine guitarist and always has plenty of strong supporting talent.

C. O. Morgan of Redwood Falls, Minn., has just invented an instrument strung in chords, resembling a guitar, which plays in all the keys of the scale. The instrument can be changed from one key to another while playing, without losing a beat, by mechanism so simple that a child can learn to change the key as easily as to touch a string. The instrument has twelve strings, and the music produced is more like that of a violin in tone than the guitar.

The St. John, N. B., *Daily Record* of June 6 says anent a recent entertainment in that city: "Harry McDonald, the popular banjoist and vocalist, who has just returned from the United States, captured the house and had to respond to four encores. Mr. McDonald is certainly an accomplished banjoist and is easily the master of his instrument; his success in his chosen profession is assured." Mr. McDonald is a former pupil of Mr. G. L. Lansing.

The Amberside Trio was a prominent feature at the seventeenth anniversary of Palladium Council, Royal Arcanum, at Odd Fellow's Hall, Everett, Monday evening, June 15. The Misses Phinney, Emerson and Monroe are first-class performers.

Mr. F. Wilbur Hill, formerly with Brooks and Denton of New York and one of the best known of banjoists, is now located in Boston. During the summer season Mr. Hill will be engaged in the bicycle business, his address being 375 Columbus Avenue.

Mr. S. S. Stewart, the well-known Philadelphia music publisher and banjo maker, paid a recent call to the *GAZETTE* office while on a business trip to Boston.

The season just closing has been a good one with Mr. W. A. Huntley, the banjo composer and teacher of Providence, R. I.

Mr. T. H. Nichols the well-known banjoist of Syracuse, N. Y., will spend two weeks this summer in Boston where he will engage in advanced work with Mr. G. L. Lansing.

Mr. Meredith Heward of Montreal has put in the best season ever known there in the bajo business. Mr. Heward is especially successful as a club director in which line he has had a large experience.

The repertoire of the Ideals is practically inexhaustible. At the Castle Square Theatre where they are playing their second season they give a new programme every week and are almost as great an attraction as the opera itself.

Mr. Charles Phair of Presque Isle, Me., and one of the best amateur banjoists in the country, has written a waltz for banjo which will be published next season.

Mr. A. D. Grover will take Mr. Lansing's place at the Castle Square during the month of August, and the latter will take a well-earned vacation.

Among the best known teachers in this vicinity is Miss H. N. Cooley of Roxbury. Her pupils are all successful players, which speaks volumes for their instructor.

The Boston Ideals will make a four weeks' trip west of Chicago next season under the auspices of the Redpath Lyceum Bureau. They will receive a higher salary than ever before, which accounts for their engagement, for the demands on their time are more exacting than ever before. They will also put in two weeks in Pennsylvania in December under the management of the Brockway Bureau.

Mr. A. A. Farland will probably head a concert organization which will play the Y. M. C. A. courses next season.

Mrs. Andrus of Waterbury, Conn., reports the past season as a very busy one with her.

Mr. G. L. Lansing has several compositions under way for next season. Safe to say they will be in great demand.

Mrs. Emma Gorham of Washington, who is one of the best-known musicians of the National Capital and a graceful performer on the banjo, will spend several months on the Continent. She writes: "I shall not neglect my practice for pleasure altogether and expect to keep up my banjo, and at the same time do some good work on the mandolin, and hope to give it some finishing touches under the instruction of M. Pietrapertosa, violinist to the Queen of Spain, the finest mandolinist known to Europeans, and especially noted as a performer in Paris."

"She has an artless face."

"Yes; a mere daub."—*Detroit Tribune.*



MADISONVILLE, KY., June 10, 1896.

L. B. GATCOMB Co., Boston, Mass:

Gentlemen,—In regard to banjo purchased of you some time ago will say that it is about as near perfection as a person should want. Its tone grows more musical every day and consequently I am well satisfied. The banjo in this part of the country is in rather bad repute, owing to the fact that nearly all the playing the people hear is done by a nigger with a 48 bracket tub strung with broom wire. We who own "Lansing's," however, hope for better things in the future, for no one turns a deaf ear to music from a good banjo like the Lansing.

Yours truly,

CLARENCE ARRASMITH.



Alkali Ike—"He accused me of havin' been tarred an' feathered an' run out of town down in Texas about four years ago."

Judge Stringer—"Well, that did not warrant you in trying to shoot him."

Alkali Ike—"Huh! I reckon if you had been tarred an' feathered an' run out of town yourself you'd be jest as touchy about it as I am."

"Say, loan me \$10 for about a week."

"Can't; haven't got but five."

"That'll do—lend me the five for two weeks!"

Mr. Dolley—"What do you mean by saying that your father made light of my proposal?"

Miss Giggles—"Well, he did. He used it to light his cigar with."

"Woan sum ob de bredren please ter waken up Sister Watkins, en ax her to go to sleep in de key of C? Dat high F snorin' don't jest chord wif de vox humana ob yer pastor's voice."

Briggs—I wonder what makes Miss Whistelow so cold and frigid to me lately?

Diggs—No fault of hers, my boy; she inherits that coldness from her father who was formerly in the ice business.—*Boston Ideas.*

Actor—"Couldn't the mashed potatoes which are served to me in the play as ice cream be made a little more palatable?"

Manager—"That will depend on the box-office sales."—*Fleigende Blätter.*

"I wonder why the widows always get the best of the race for husbands?" asked the fool young man. "They are faster I guess," replied Miss Ann Shent.—*Music and Mirth.*

*The Gatcomb
Banjos and
Mandolins*

are Used and Endorsed

BY THE LEADING PERFORMERS

everywhere.

Write for Circulars of information,

L. B. GATCOMB COMPANY,

Boston, Mass.

Respectfully Dedicated to MISS E. J. COX.

DULCES PENSAMIENTOS.

(SWEET THOUGHTS.)

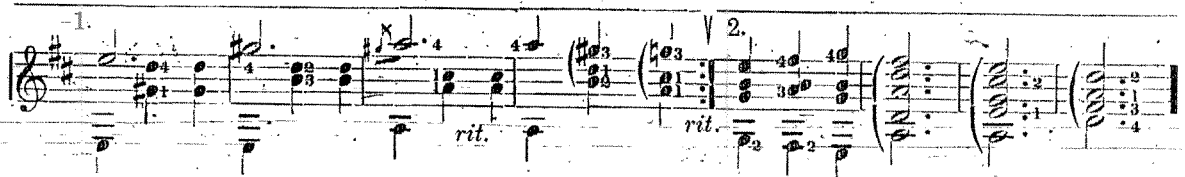
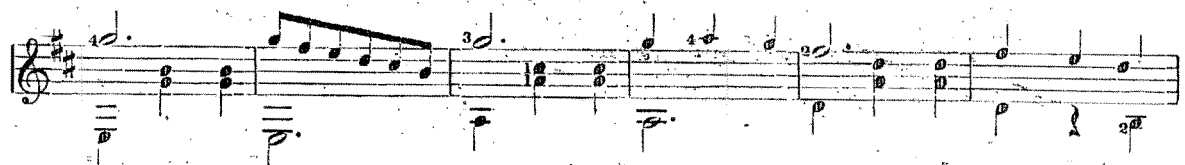
FANTASIA.

GUITAR.
Andante.

By A. A. BABB.



Andantino.



Lento.



Copyright, 1896, by L. B. GATCOMB Co.

Moderato.

8

The first system of the musical score consists of four staves. The first staff is in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It contains a melodic line with eighth and sixteenth notes. The second staff is in bass clef and contains a bass line with similar rhythmic values. The third and fourth staves are also in treble clef and contain additional melodic lines. The system concludes with measure 8.

The second system of the musical score consists of two staves. The first staff continues the melodic line from the previous system. The second staff is in bass clef and contains a bass line. The system concludes with measure 12.

The third system of the musical score consists of two staves. The first staff continues the melodic line. The second staff is in bass clef. The system concludes with measure 16.

The fourth system of the musical score consists of two staves. The first staff continues the melodic line. The second staff is in bass clef. The system concludes with measure 20.

The fifth system of the musical score consists of two staves. The first staff continues the melodic line. The second staff is in bass clef. The system concludes with measure 24.

Dulcis Pensamenots. (Sweet thoughts.) 2-3.

DAT SUNNY SOUTHERN LAND.

PIANO.

ELM E. WESTERVELT.

Moderato.

VOICE.

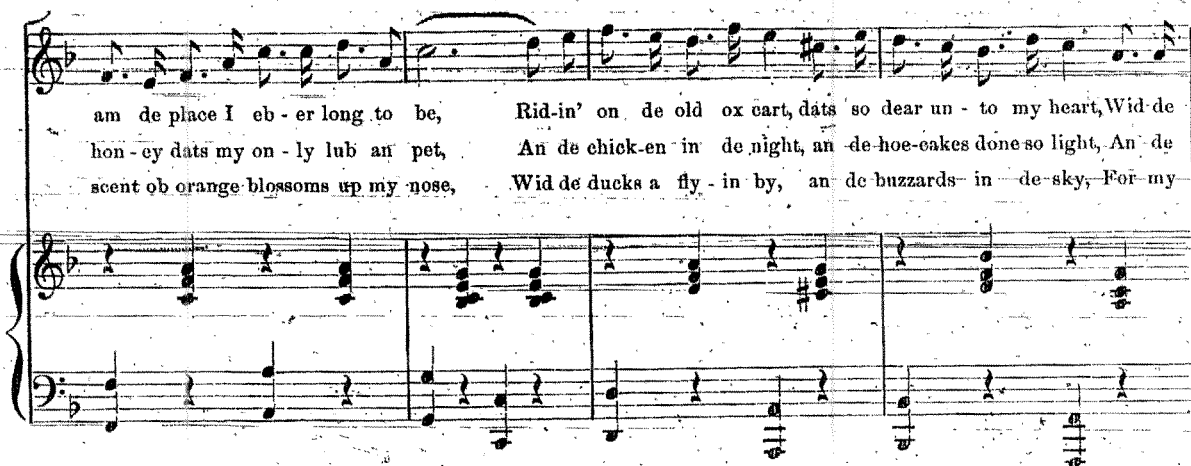
1. In dat hap - py sun - ny land, where de sweet magno - lias stand, An de pos - som an de coon am up a

2. Out a - mong de or - ange trees, where dis nig - gar he won't freeze, An de sun - light glance on de green pal -

tree, Where dey neb - ber hab no snow, an de su - sar cane do grow, - Dat -

- met, Der I sings an libs so gay, neb - ber tink - ing ob de day, But de

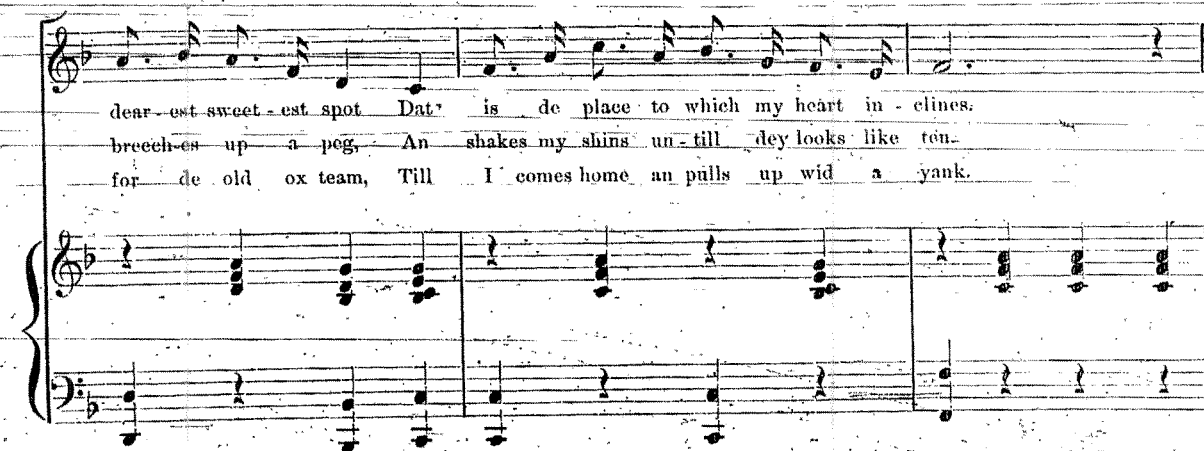
toes, I'm con - tent - ed so. I be, right here on de old Swan-nee, Wid de



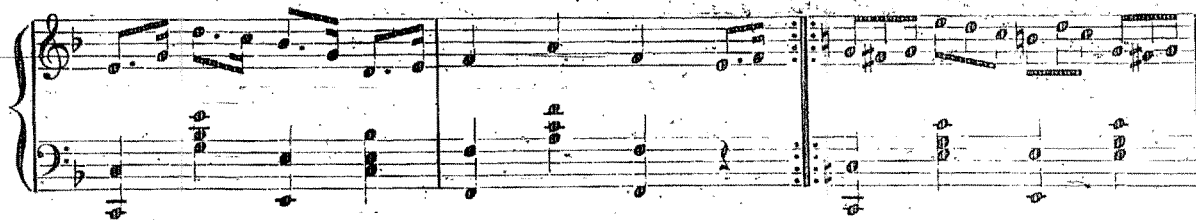
am de place I eb - er long to be, Rid-in' on de old ox cart, dats so dear un - to my heart, Wid-de
 hon - ey dats my on - ly lub an' pet, An de chick-en in de night, an de hoe-eakes done so light, An de
 scent ob orange blossoms up my nose, Wid de ducks a fly - in by, an de buzzards in de sky, For my



sun a shin - in down a - tween de pines, To dat lit - tle old log cot, dats de
 ban - jo dats my best an dear - est fren, Till I loos - es up a leg, pulls my
 lit - tle yal - lar gal lives on de bank, Ob dis lub bly glid - in stream, awaiting



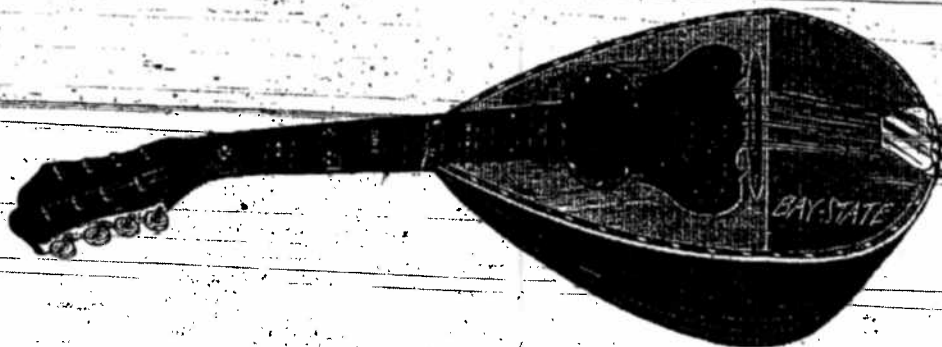
dear - est sweet - est spot Dat' is de place to which my heart in - elines.
 breech-es up a peg, An shakes my shins un - till dey looks like ten -
 for de old ox team, Till I comes home an pulls up wid a yank.

DANCE.
Sva

"It's not in mortals to command success,
But we'll do more; Sempronius, we'll deserve
it."

The "Bay State"

Guitars, Mandolins, Banjos,
Zithers, have deserved suc-
cess since the first instru-
ment of that name was made.



Their Twenty-Seventh Prize

a first award gold medal, was
won at the Cotton States
Exposition over all competi-
tors.

To deserve success is to command it.

THE BAY STATE INSTRUMENTS

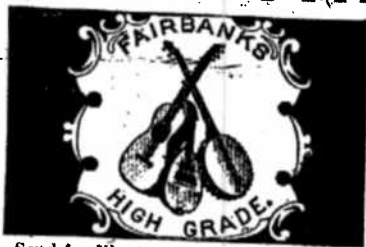
lead the world.

JOHN C. HAYNES & CO.

453 to 463 Washington St., and 33 Court St., Boston, Mass.

The ELECTRIC.

STRICTLY HIGH GRADE AND UP TO DATE.



Send for Illustrated Catalogue.

We will allow you for your old instrument in exchange
for our new 22 fret or 3 octave banjo.

Read what CULLIN and COLLINS say, the leading concert soloists of Washington:—

WASHINGTON, April 12, 1906.

THE A. C. FAIRBANKS CO.

Enclosed find check for both banjos; they are both beauties, and were far beyond our expectations, and I cannot understand how anyone can truthfully say that there are better banjos than the FAIRBANKS ELECTRIC. In my opinion it is impossible to put up a better banjo. The lasting and musical tone, finish in detail and easy action of your "Special Electric," make it simply the best.

The A. C. FAIRBANKS CO. (Incor.).

25, 27, 29 Beach St., Boston, Mass.

A Good Player should have A Good Banjo.

Our Specialties:

"The Student"	= \$10
"The Amateur"	= \$15
"The Standard"	= \$20
"The Lansing"	= \$30
"The Special"	= \$50
"The Peerless"	= \$100

("The Lansing" has 3 octaves.)

All advanced players require a 3 octave instrument. "The Lansing is used by such eminent performers as MAYS & HUNTER, BOSTON IDEALS, THOS. E. GLYNN, B. F. RUSSELL, A. A. BARR, JOHN F. FIELDS, and many other leading lights of the Banjo World. "The Lansing" will stand any climate. See what MAYS & HUNTER say about it:

MESSRS. L. B. GATCOMB CO., BOSTON.

DEAR SIR: The "Lansings" are still in fine condition. The weather does not affect them at all. With the "Lansing" we can be heard above any orchestra with ease even in the largest Theatres.

CHICAGO, April 30th, 1906.

Yours, MAYS & HUNTER, (FIELDS & HANSON CO.)

L. B. Gatcomb Co., Sole Owners and Manufacturers, Boston, Mass.

Send 25 Cents for a
"GROVER BRIDGE."

IF WILL NOT TIE NOR SLIP! Made on entirely new principles not used in any other bridge. Used and recommended by all the leading Banjoists, including Mays & Hunter, Farland, Gregory, Hall, Lansing, Berthold, Stratton, Pardee, Hovey, Babh, and scores of others.
V. B. JOHNSON & CO.,
339 Washington St., Room 2A, Boston, Mass.

If you want
any piece of
music for . .

BANJO.
MANDOLIN.
or **GUITAR.**

order it of
L. B. GATCOMB CO.,
171 Tremont St.,
Boston, Mass.

Send for Price Lists.

If you want the

BEST MANDOLIN

on the market get a

"GATCOMB."

L. B. GATCOMB CO., 171 TREMONT ST., BOSTON.



ELITE
Guitar
AND
Mandolin
METHODS.

Insist upon seeing the above before studying, as your success depends in starting. Most comprehensive and scientific instructors ever published for pupils and professional. All scales and chords plainly diagrammed and fingering marked. Studies and melodies original. Ask your dealer for them.

Mandolin, \$1.00; Guitar, \$2.00;
in Heavy Board Binding; or send to

Lyon & Healy,

COR. WABASH AND ADAMS STREETS,
CHICAGO, ILL.

THE LATEST. THE VERY BEST.

WM. BEROLD'S

Practical Mandolin School,

Comprising select Studies and popular pieces with Piano and Guitar accompaniments.

PRICE \$1.00.

ILSEN & CO., Cincinnati, Ohio.

Special Notice.

A number of fine selections from the repertoire of the *Famous Hazen Mandolin Orchestra* have just been published, and if you are looking for good music for the Mandolin, Banjo or Guitar, send for catalogue to **THE HAZEN PUB. CO., 74 Kimball Hall, Chicago, Ill.**

Everything in Strings.

Highest Grade a Specialty.

Samples (a liberal assortment) mailed for 50 cts., (state for what instrument desired.)
TEACHERS, please write, enclosing card, for my wholesale catalogue.

LOUIS F. WRIGHT, String Importer,
West Winsted, Conn.

E.M. HALL'S Improved Banjos.

Celebrated for their Wonderful Tone.
Send for descriptive circular.

E. M. HALL,

1-971 4207 Vincennes Ave., Chicago, Ill.

The Latest Hit.

L. A. W. March

BY
VESS L. OSSMAN.

Banjo and Piano.

L. B. GATCOMB CO., Boston.

Parke Hunter's
CLASSIC ARRANGEMENTS

For BANJO and PIANO.

Just Published.

Overture, "WILLIAM TELL," 75 cents.
Serenade, "SCHUBERT," 60 "

Every banjoist should have one or both of these pieces in their collection.

L. B. GATCOMB CO.,
Publishers. Boston, Mass.

HO!!!

Enterprising BANJOISTS!

I will send to your address 10 **PIECES OF THE BEST BANJO MUSIC** now in print. The prices are: 3 at 25c., 2 at 30c., 2 at 35c., 2 at 40c., 1 at 10c., amounting to \$3.55, **ALL FOR A ONE DOLLAR BILL.** Will guarantee each piece new, fresh and genuine. I do this to advertise the music. This bargain stands good for only 30 days from date of this journal. Send your order at once. The bargain will surprise you, and its the best you ever struck. Positively no stamps accepted. Yours truly,

D. ACKER, Publisher,
50 LANING BUILDING,
Wilkesbarre, Pa.

A Huge Success.

POLONAISE-ET-VALSE.

BY BILLY A. GRIFFIN.

Fronted by Leading Banjoists the Most Brilliant of Concert Waltzes.

Price, B. and P., 75 cents. Usual discounts. Address

J. S. REED MUSIC CO.,
SULLIVAN, IND.

JUST OUT.

TRANSIT MARCH.

TWO-STEP.

By V. W. SMITH.

For Banjo, Mandolin and Guitar Clubs.

Banjo, 30 cts. First and Second Mandolin, 40 cts. Piano, 40 cts. Guitar Accompaniment to any of the above, 20 cts.

Each one of the parts is complete alone, or any of them can be played jointly.

PUBLISHED BY

E. H. MILLER, 71 Fourth St., Troy, N.Y.

SOMETHING NEW!!!

"PLAYMATES."

A collection of pretty, easy composition, progressively arranged for Mandolin and Guitar, by R. S. Saunders. Especially designed to supplement any course of instruction upon these instruments.

Pretty, catchy melodies for students. Very useful to teachers. Price 50 cents.

Sample copy to teachers for 25 cents.

OLIN BELL, Lawrence, Kan.

EDITION PARTIE.

The finest edition of Banjo, Mandolin and Guitar music published. Send stamp for our new **The Music Catalogue of Novelties** for above instruments, club, piano, etc. Also send 10 cents in stamps for a sample copy of **"The Cadence"**, the only high class instruction magazine devoted to the interests of the Banjo, Mandolin and Guitar. **THE AMERICAN CONSERVATORY BANJO METHOD**, the best ever issued, now ready. Price, \$1.00 per copy.

Something entirely new and novel.

Practical Hints on Modern Banjo Playing. Price 50 cents. A scientific treatise giving all the essential details of Banjo playing. Nothing like it to be found elsewhere. Address

THE C. L. PARTER MUSIC CO.,
Kansas City, Mo. Publishers.

The Guitar Soloist.

A collection of Guitar Solos, arranged by Walter Jacobs. Price \$1.50.

"Jacobs' Banjo Studies."

In 8 books. Price 40 cts. each.

Send for complete catalogue.

WALTER JACOBS, PUBLISHER,
169 Tremont St., Boston, Mass.

Elks' Carnival March,

by J. H. BELL, is the Great Two Step.

If you have ever played a better one, send this back to the publisher and get your money back.

Mandolin and Guitar 40 cts.
2 Mandolins and Guitars 50 cts.

OLIN BELL, Lawrence, Kan.

Just Published!**FOR TWO BANJOS.**

- WHISPERING PINES WALTZ, G. L. Lansing. 40 cts.
" " " Piano Acc. 25 cts.
GATCOMB'S MARCH..... A. H. Plante. 30 cts.
MARCH, BOSTON IDEALS, Parke Hunter. 40 cts.
GAVOTTE, LA PAPILLON, Parke Hunter. 50 cts.
FIJI DANCE..... F. T. McGrath. 30 cts.
DANCING COLORED SWELLS, F. T. McGrath. 30 cts.
COLORED MAN'S HOLIDAY DANCE, E. B. Hunt. 30 cts.
ROCKY MOUNTAIN DANCE, E. N. Parlow. 30 cts.
" " " Piano Acc. 25 cts.
AHEAD OF THE TIMES, MARCH, Thos. E. Glynn. 40 cts.

FOR TWO MANDOLINS AND GUITAR.

- FIJI DANCE..... F. T. McGrath. 40 cts.
DANCE OF THE ELVES..... C. W. A. Ball. 40 cts.
INA GAVOTTE..... A. H. Plante. 40 cts.
GATCOMB'S MARCH..... A. H. Plante. 40 cts.

GUITAR SOLOS.

- HYACINTH WALTZ..... Johnson Bane. 30 cts.
ON THE MILL DAM, GALOP, A. A. Babb. 30 cts.
BRIDAL EVE REVERIE..... A. A. Babb. 30 cts.

L. B. GATCOMB COMPANY,
171 Tremont Street,
BOSTON, MASS.



BABB, A. A. Banjo and Guitar.
171 Tremont St., cor. Mason, Boston, Mass.

BACON, WM. F. Banjo, Mandolin, Guitar and Stage Dancing.
89 Court St., Boston, Mass.

BAXTER, WM. S. Banjo, Mandolin and Guitar.
43 Kimball Building, Chicago, Ill.

BLOOMEY, B. A. Banjo, Guitar and Mandolin Teachers and Professionals send for wholesale price list of Strings. 210 Merrimack St., Manchester, N. H.

BROOKS & DENTON,
Performers and Publishers, Manufacturers and instructors. 670 Sixth Ave., New York.

CLARK, EDMUND. Guitar and Banjo.
2 Shawmut Avenue, Boston, Mass.

COES, GEO. H. Banjo and Violin.
207 Hampshire Street, Cambridgeport, Mass.

COOLEY, MISS H. N. Piano, Guitar, Banjo and Mandolin.
82 Thornton Street, Boston Highlands, Mass.

CULLEN & COLLINS, Banjo, Guitar and Piano Performance. 417 6th St., N. W., Washington, D. C.

DELANE, MISS JESSIE. Banjo, Guitar, Mandolin lessons.
8 East 57th St., New York City.

HARDING, Mrs. S. Banjo, Guitar, Mandolin and Violin.
Jamestown, N. Y.

JACOBS, WALTER, Guitar, Mandolin and Banjo Music Publisher. 169 Tremont St., Boston, Mass.

OLANDER, M. Banjo, Guitar and Mandolin music publisher. Send for catalogue, 75 pieces.
209 Powell St., San Francisco, Cal.

LANSING, GEO. L. Banjo, Mandolin and Guitar.
171 Tremont St., cor. Mason, Boston, Mass.

NEWTON, P. W. Banjo, Guitar and Mandolin. Music arranged for Clubs. Banjoists get the latest Schottische, "Dancing Waves," by P. W. Newton. 40 c.

OSMAN, YEAS L.
1284 Columbus Avenue, New York City.

RUSSELL, R. F. Banjo. Send for my catalogue.
323 Rhode Island St., Buffalo, N. Y.

STRATTON, W. E. Banjo, Guitar and Mandolin.
40 P. O. Block, Lowell, Mass.

TURNER, Mr. and Mrs. FRED L. Banjo, Mandolin and Guitar. 19 Jefferson Block, Dayton Ohio.

\$1.00 GUITAR BOOKS \$1.00

Collections of our most popular and choicest selections for Guitar, in Book Form. \$1.00 each.

Hayden's Folio, Series I, containing 17 solos
Hayden's Folio, Series II, containing 18 solos
Five Easy Duets for Two Guitars.

Special circular and contents mailed on application
Also latest catalogue of Guitar, Mandolin, Violin Flute, Piano Music.

W. L. HAYDEN CO.,
Box 1736,
Boston, Mass.

If you wish
To be up with the times.

Subscribe for and advertise in the

"Southern Rondeau"

(MONTHLY)

The only journal for Mandolin, Guitar and Banjo players in the South. — One Dollar per year. Address,

"SOUTHERN RONDEAU,"
Ft. Worth, Texas.

Send 10 cents for one of
our Copper Wound Banjo
4th Strings. They are the
finest yet. L. B. Gatcomb
Company, Boston, Mass.

Concert Solos for the Banjo.

- Nightingale, Waits Medley, Two Banjos.....50 c.
Nonpareil ".....60
Castilian ".....60
Creme de la Creme ".....60
Bouquet of Beauty ".....60
Imperial ".....60
The Messenger's Carnival, Banjo and Piano.....60
Old Folks at Home, Solo, New & Brilliant Variations.....60
Massa's in the Cold Ground, Solo and Variations.....60
Blue Bells of Scotland, ".....30

To introduce them, a sample copy of any of the above Solos will be mailed upon receipt of Twenty-five cents (25 c.). P. O. Order or Silver. (No Stamps taken.)

Address, **STEPHEN SHEPARD,**
P. O. Box 485,
Paterson, N. J.

Now Ready.**Babb's Practical Guitar Instructor.**

BY A. A. BABB.

THE MOST COMPLETE AND PERFECT WORK ON THE MARKET.

Every teacher should use it, and every pupil should have one.

PRICE \$1.00.

L. B. GATCOMB CO.

Publishers.

BOSTON, MASS.